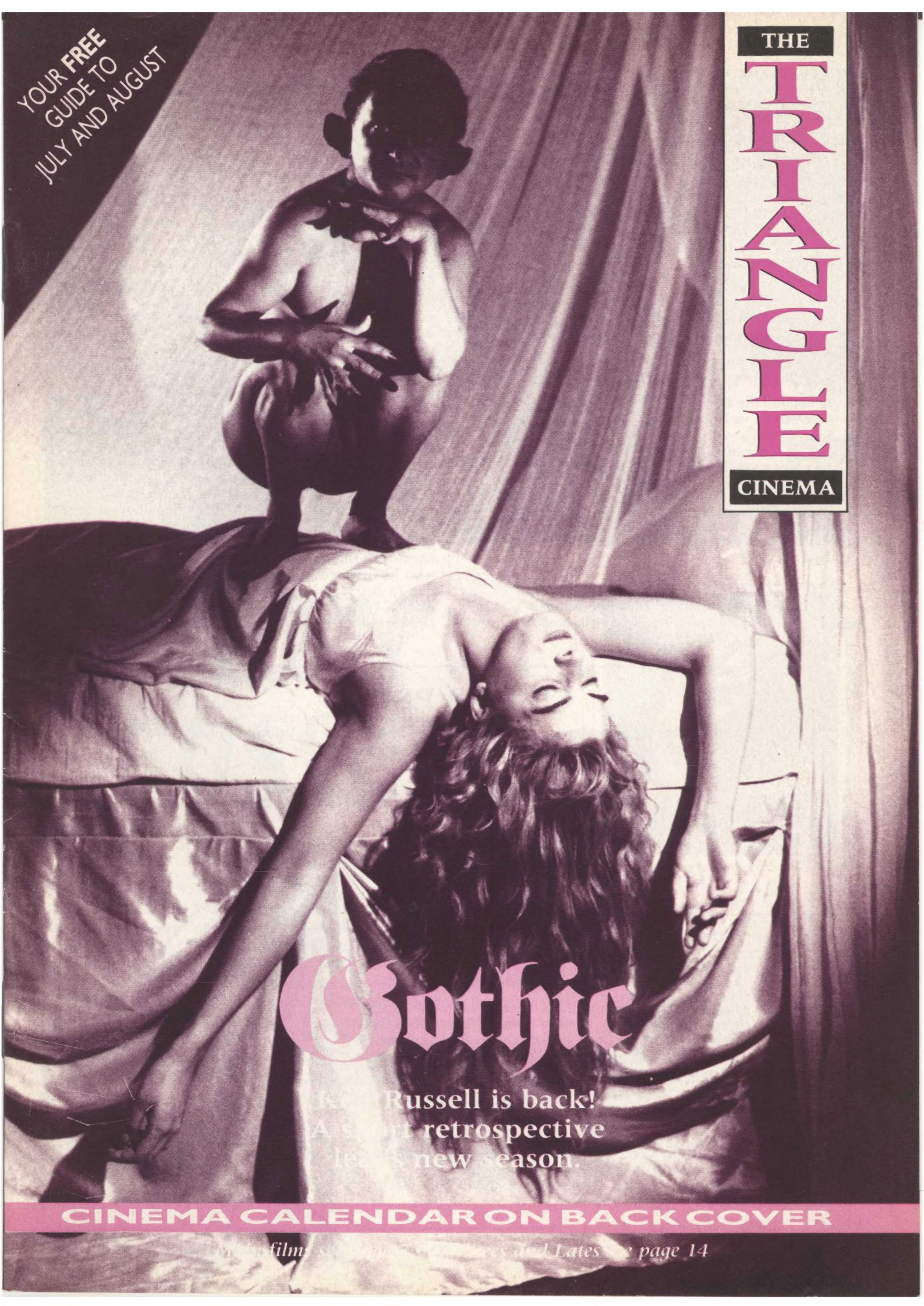

YOUR FREE GUIDE TO JULY AND AUGUST
THE TRIANGLE CINEMA
Gothic
Russell is back!
retrospective
new season.
CINEMA CALENDAR ON BACK COVER
page 14

TRIANGLE MEMBERSHIP SCHEME

Save money on every ticket you buy!
Get the Triangle Cinema magazine first!

Triangle membership is a great way to save money on a good time. For £5.50 (£3.50 concessions) you get attractive discounts on tickets to Triangle events for a year. Regulars quickly recoup their investment, and benefit from special free screenings, special offers and reciprocal membership with other arts centres.

Join Now

If you join the Triangle you'll also get your copy of the Triangle Cinema magazine before anyone else – for a whole year.

Four easy ways to join:

- Telephone the Box Office now 021-359 3979 (Access/visa welcome)
- Send us the booking form today
- Call in at the main Box Office
- Join when you buy your next ticket

Coffee Bar

Although the coffee bar will be affected by the recent changes, we are determined to provide a basic service for cinema audiences.

Membership

With the Triangle continuing to operate, annual membership will be available on the usual basis.

The State of Things

You've probably heard through the Press, radio or TV about problems at the Triangle in recent months. When West Midlands Arts decided not to renew our £140,000 grant in early April, it was clear that major difficulties would follow. What did follow was a decision by Aston University that, given the loss of the WMA grant, they had to cut many of the centre's activities. That's why this magazine is mainly about the cinema: the photography gallery, screen two, the recording studio and media library have closed; the studio theatre is not being programmed pending a review of its use.

But as you'll see from this magazine, the cinema continues with a full programme and will be operating the same policies as before. In other words, we will be continuing to present the kind of films that we have shown since the cinema moved to the Aston site in 1977. And to celebrate ten years of the cinema, we have planned a week of premières and special events commencing August 20. Look out for a special programme detailing events for this period.

We believe that the future of the centre will depend, to a large degree, upon your continued support. During the recent crisis, that support was much appreciated by the staff. Eight thousand signatures on the petition, letters in the Press and various meetings have all had an effect. On behalf of the staff and friends of the Triangle, we would like to take this opportunity to express our thanks to those who participated in the campaign. Particular thanks are due to the following: Mark Harrington, Chris Maddox, Andy Tyrer and Chris Travers. — *Dave Clarke (Administrator), Peter Walsh (Cinema Organiser).*

CINEMA PRICES

£2.30 – Public ***£1.80*** – Members, Students ***£1.10*** – Senior Citizens, Unwaged, under 16s.
All tickets ***£1.10*** for week-day matinees.

HOW TO BOOK TICKETS

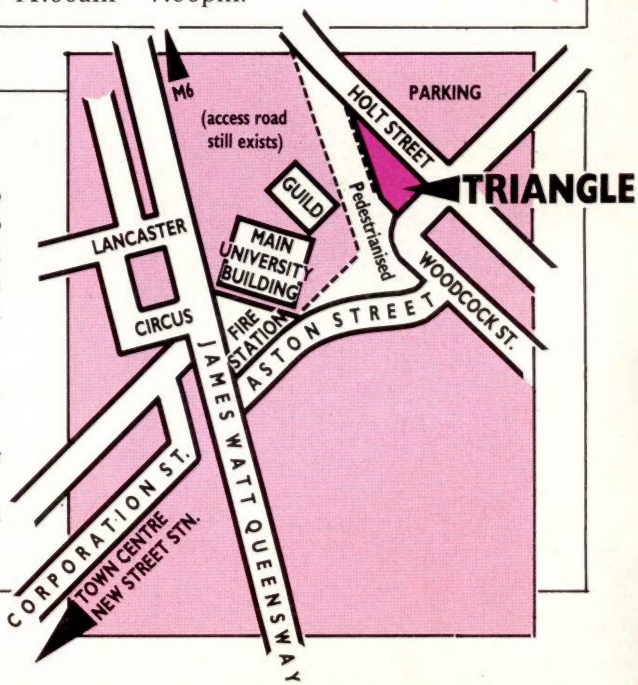
IN ADVANCE
****Telephone the Box Office 021-359 3979/4192***
ACCESS and VISA welcome for all events.
****Post us the Booking Form *Call in at the Box Office***
Mon – Wed: 9.30am – 5.30pm, Thu – Fri: 11.00am – 7.00pm.

HOW TO FIND THE TRIANGLE

ON FOOT: (Just 15 mins walk from New Street Station). Walk up Corporation Street from the centre of town, past the Law Courts, go down the subway by Barclays Bank and then continue up Aston Street till you find us, set back on the left. (The Triangle Cinema is on the triangular campus of Aston University – now called the Aston Triangle).

BY BUS: Buses 93, 94, 14, 55, 43, 103, 104, stop nearby.

BY CAR: From the City centre take Jennens Road off Masshouse Circus Roundabout, then Woodcock Street on your left.
Parking is available on Holt Street, Oxygen Street, and the new plot on Holt Street.



Gothic

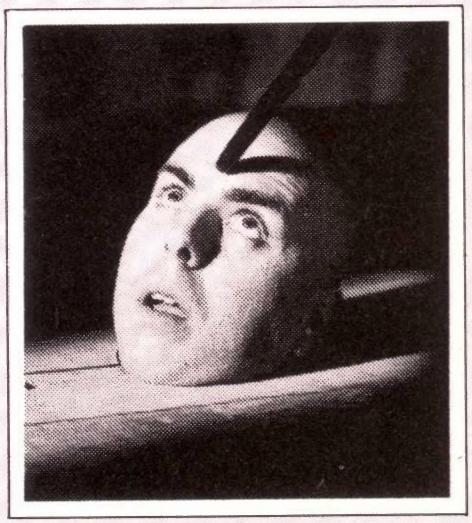
TRIANGLE SEASON

KEN RUSSELL

As his new film *Gothic* proves, Ken Russell has retained his power to dazzle and shock. Dubbed "an appalling talent" many years ago by that most reasonable of British film critics, Dilys Powell, and still remembered as the film-maker who actually hit Alexander Walker on television, Russell has had more than his share of run-ins with the Press. At the time, when the image of the *enfant terrible* must have helped at the box-office, Russell the showman probably enjoyed the circus.

But the time has surely come when a reassessment of Russell's work is called for. It was perhaps significant that *Gothic*, which is far from being his best film, received less harsh treatment than the critics usually reserve for a Russell movie. Yet there remained the familiar cop-out statement: "love it or hate it, this is a Ken Russell film". There is a need not only to follow the thematic links in Russell's *oeuvre*, but also to find a means of describing his rich visual style. There is also the question of Russell's place in British cinema, which may prove more significant than was first assumed. His anti-realism, for example, could be usefully explored in the light of films by Michael Powell, John Boorman and Nicolas Roeg.

This short season provides an opportunity to ponder such issues. Unfortunately, it did not prove possible to mount a complete retrospective, mainly due to the lack of time in planning this programme during the Triangle's recent troubles. Still, the selection here amounts to quite a feast of sights and sounds.



Gothic (18)

July 1-15 (See Calendar for times)

Happily, Ken Russell is back with us, and seemingly in one piece. *Gothic*, his first British film in donkey's years, is uninhibited, visual cinema such as only he, among British directors, can produce, burning up the footage like a bat out of hell. Whether you like it or not, you have to wonder at such a head of steam.

Byron's summer houseparty at the Villa Diodati on the shore of Lake Geneva, at which Mary Shelley is said to have conceived the idea of *Frankenstein*, is telescoped into a single night of laudanum-inspired excess

Crimes of Passion

during which Shelley, Mary Godwin his mistress, Claire her half-sister, and Dr John Polidori who published *The Vampyre*, physically work their imaginations to death.

History or bunk? Well, there is a large slice of both involved. This is a horror story that touches on metaphysics, a Gothic tale that's based on some sort of reality. It's about worms in buds, altered states and the sometimes odious path towards creativity. It is also an assault, often deeply ironic, on our notions of good taste and what lies behind the font of inspiration.

What I can never understand about the general reception of Russell in his home country is the refusal to see that the man has a sense of humour as well as outrage, and a visual imagination that edits down beautifully into a suitable argument against too easily received opinion. The film never for one moment flags, hitting us between the eyes with image after image before finally encapsulating the whole thing with a merciless stare at a foetus drifing in the lake — the seeding of the unfortunate Mary's fantasy . . . — *Derek Malcolm*/The Guardian.

Director: Ken Russell. G.B., 1986. Starring: Gabriel Byrne, Julian Sands, Natasha Richardson. Colour. Stereo sound. 87 mins.

Altered States (18)

July 1, 3-5 (See Calendar for times)

Russell's first Hollywood movie was based on a pseudo-scientific novel by Paddy Chayefsky, who seemed a most unlikely collaborator for the director. In the event, Russell made the project entirely his own, and Chayefsky had his name removed from the credits. Essentially an updated Jekyll and Hyde story, the novel tells of a research scientist who discovers that trance states and drug-induced hallucinations can drive man back in time and produce physical-genetic changes. This horror-fantasy fable provides Russell with an opportunity to indulge his visual imagination with the aid of state-of-the-art special effects and Dolby stereo sound. A heady mixture of psychedelic surrealism and science-fiction fantasy, *Altered States* is also a film in which Russell's preoccupation with mental and physical states finds vivid expression.

Director: Ken Russell. U.S.A., 1980. Starring: William Hurt, Blair Brown. Colour. Dolby stereo. 102 mins.

Women in Love (18)

July 2 (6.00 & 8.15 pm)

Russell's first critical and commercial success, *Women in Love* is still regarded by many as the director's most impressive work. By Russell's own admission, however, the film is a flawed but essentially faithful adaptation of D. H. Lawrence's great 1920 novel about the complexities of human love relationships. Russell simplifies the author's complex vision, but he succeeds very well in capturing the repressed fears and desires of 1920s English society. In a strong cast, Oliver Reed and Glenda Jackson are outstanding.

The Music Lovers

Director: Ken Russell. G.B., 1969. Starring: Alan Bates, Glenda Jackson. Colour. 130 mins.

Crimes of Passion (18)

July 8, 10-12 (See Calendar for times)

Russell's second Holywood movie is a funny and often outrageous portrait of American sexual hang-ups. The original script by Barry Sandler was apparently serious in intent and dealt with a contemporary crisis in relationships between the sexes. Russell's film, on the other hand, is a bold mixture of irony and sentiment, with the director deliberately exaggerating his material to the point of parody and beyond. That *Crimes of Passion* works so well is due not only to Russell's bravura style, but also to a remarkable performance by Kathleen Turner in the central role. Turner plays China Blue, a fashion designer by day who transforms herself into a night-time hooker as a means of exorcising her own demons about the exploitation of women by men and her inability to give herself to a caring relationship. Her secret is discovered by two men. One is a frustrated middle-class husband whose marriage is crumbling behind a façade of suburban cosiness. The other is Anthony Perkins' crazed preacher, who wants both to save and possess China Blue. With Perkins wielding a razor-sharp dildo and generally providing an amalgam of his previous psycho roles, one can only read *Crimes of Passion* as a very black comedy.

Director: Ken Russell. U.S.A., 1984. Starring: Kathleen Turner, Anthony Perkins. Colour. 107 mins.

The Music Lovers (18)

July 9 (6.00 & 8.15 pm)

"*The Music Lovers* wasn't so much about Tchaikovsky as about an idea — the destructive power of fantasy in people's lives". Russell's vision of Tchaikovsky as a tortured homosexual working out his problems at the expense of his wife and family, and achieving release only in his lushly

The Devils

The Boy Friend

romantic compositions, differs vastly from the sanitised picture of musical creation put forward in conventional biographies; but whatever liberties it may take with the scholar's view of Tchaikovsky, its analysis of human despair and elation make it riveting cinema. — *John Baxter.*

Director: Ken Russell. G.B., 1970. Starring: Richard Chamberlain, Glenda Jackson. Colour. Panavision. 131 mins.

The Devils (18)
July 16 (6.15 & 8.30 pm)

One of the most controversial and misunderstood of Russell's works, *The Devils* is also one of his greatest achievements. Based on Aldous Huxley's book *The Devils of Loudon* and John Whiting's play *The Devils*, the film provides a vivid and horrifying account of an incident of political and religious conflict in seventeenth-century France, in which a worldly priest was burned at the stake on the evidence of nuns afflicted by sexual hysteria. Causing a storm of controversy at the time of its initial release, the film's excesses nevertheless helped to highlight the film-maker's consistent preoccupation with the grotesque mutablity of the human body. *The Devils* is also Russell's most overtly religious film and clearly reflects the thematic elements of sin, love, faith, guilt, forgiveness and redemption which he feels comprise the "Catholic outlook" of his work.

Director: Ken Russell. G.B., 1971. Starring: Oliver Reed, Vanessa Redgrave. Colour. Panavision. 111 mins.

The Boy Friend (U)
July 23 (6.15 & 8.30 pm)

Sandy Wilson's nostalgic pastiche of Twenties musicals is predictably decorated by Russell with the slightly sour whipped cream of *hommages* to Hollywood musicals and his own days on the road — he was an unsuccessful ballet dancer and briefly a chorus boy in a 1947 touring company of *Annie Get Your Gun*. The seediness and squalor of backstage life aptly deflates the on-stage illusion, though Christopher Gable is effortlessly elegant as the smooth young lead and Twiggy brings a crumpled charm to the girl who goes out a youngster and — naturally — comes back a star. — *John Baxter.*

Director: Ken Russell. G.B., 1971. Starring: Twiggy, Christopher Gable. Colour. Panavision. 125 mins.

Savage Messiah (18)
July 30 (6.15 & 8.30 pm)

A surprisingly quiet and subdued film for Russell, *Savage Messiah* is nevertheless one of the director's most personal and thematically rich works. According to Russell, H. E. Ede's biography of the sculptor Henri Gaudier, who died in World War I, provided him with inspiration when he was struggling to get started in his own career. "I was given new courage to carrry on by an account of a young art student who refused to give up his aspirations despite adversity" said Russell. "I was also touched by his love for Sophie Brzeska, a disillusioned Polish woman twenty years his senior. It was the story of two people who were devoted to each other in a brother-sister relationship which they never consummated sexually, and how she sank into despair after his untimely death, and eventually was committed to a lunatic asylum."

Savage Messiah

Director: Ken Russell. G.B., 1972. Starring: Dorothy Tutin, Scott Antony. Colour. 103 mins.

Mahler (15)
August 6 (6.15 pm)

Mahler will excite Russell-lovers and do nothing to appease his detractors: it contains, at one end, some of Russell's best work, and, at the other, some of his greatest hyperboles . . . Russell has opted for a flashback format revolving around a central continuous event: Mahler's return from America in 1911 and his train journey to Vienna a few months before his death from carditis. As the composer makes his triumphant "Rhine Journey" incidents trigger off memories of his childhood and past life, each flashback designed by Russell to illustrate one facet of the composer's personality. The film is not a historical document, and seeks only to convey the spirit of its subject (as do all of Russell's films, though in differing ways). — *Derek Elley*/Films and Filming.

Director: Ken Russell. G.B., 1974. Starring: Robert Powell, Georgina Hale. Colour. 115 mins.

Lisztomania (18)
August 6 (8.30 pm)

Lisztomania finds Russell in his most disrespectful mood since *The Dance of the Seven Veils* (BBC, 1970), but whereas the Strauss biography was fairly restrained visually, the Liszt film carries the photographic splendours of *The Devils* and *Tommy* to their absurdist limits. Russell's professed intention to deflate the pomposity of his musical subjects has taken many forms over the years: *Song of Summer* was an earnest attempt to rip the shrouds off the gentle Delius, *The Music Lovers* mirrored Tchaikovsky's heart-on-sleeve music in complementary images, and *Mahler* took the wind out of that composer's recently blooming sails. *Lisztomania* again breaks new ground: this time there is no underlying affection for the artist in question, merely a desire to use his name, a few of his compositions, and some of the personalia of the period, to forge a celebration of the rock scene in nineteenth-century dress. — *Derek Elley*/Films and Filming.

Director: Ken Russell. G.B., 1975. Starring: Roger Daltrey, Sara Kestelman. Colour. Panavision. 103 mins.

Main Films

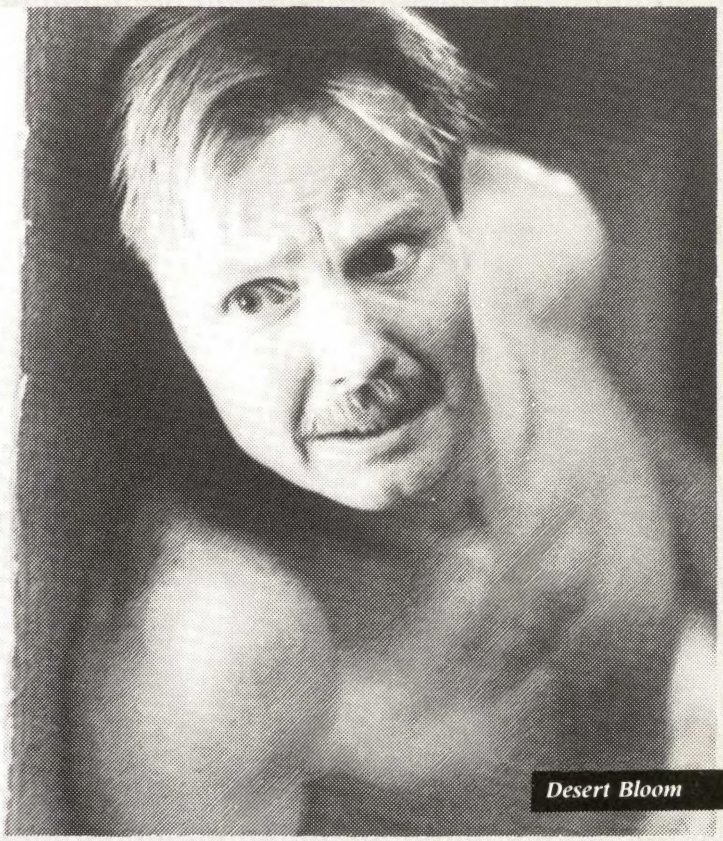
Desert Bloom (PG)

July 10-15 (5.00 & 8.30 p.m.)

Set in Nevada in 1950, the year of the first peacetime A-bomb tests, *Desert Bloom* is a powerful yet surprisingly optimistic and poignant drama about the atomic age and the nuclear family. Corr presents his story through the eyes of 13-year-old Rose, who observes the adults in her family as they battle with their personal demons. Her stepfather (a great performance by Jon Voight) is a troubled World War II veteran who is plagued by wartime nightmares and in constant collision with his family. The mother (Jobeth Williams) is an ardent homemaker who comforts her brood with clichés such as "every dark cloud contains a silver lining". The aunt (the wonderful Ellen Barkin) is a glamorous 50s bombshell who comes to stay with the family because she has to spend 42 days in Nevada in order to qualify for a divorce.

Corr succeeds in combining the family drama with a careful evocation of time and place. There are some *Atomic Cafe* style jokes, such as ridiculous "duck and cover" school drills and a garage sign reading "Jack's Atomic Gas", which reveal the naivety of 50s attitudes towards the bomb. This is appropriate, for as Corr has noted, *Desert Bloom* "is a story of lost innocence, for a girl, a family, and a country". The film's climax combines all these elements in a frightening yet touching confrontation at the aunt's divorce party on the night of the first A-bomb test. On the front porch, in the first light of dawn, the family members come together, pooling their tattered emotional resources in the shadow of the mushroom cloud rising over the desert. It's a striking image in a beautifully performed and well crafted film.

Director: Eugene Corr. U.S.A. 1985.
Starring: Annbeth Gish, Jon Voight.
Colour. 106 mins.



Desert Bloom

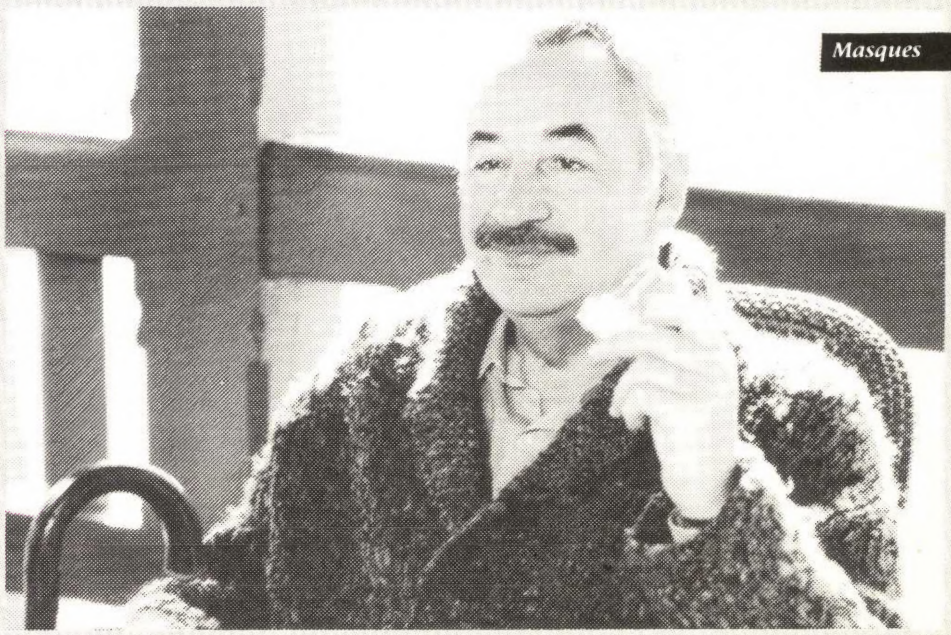
Masques (15)

July 17–22 (See Calendar for times)

Claude Chabrol, always one for *épatant la bourgeoisie, épates* away like mad in *Masques*, the tale of a plump, successful TV quiz show host (Philippe Noiret) who gets up to no good in his country Château. Inviting down a young man who wants to write his biography (Robin Renucci), he arouses the scribes' suspicions by the oddity of his *ménage*. This includes a mute chauffeur-cook, a fortune-telling masseuse in fright-orange hair, a creepy housekeeper, and Noiret's god-daughter who is so pale and sickly that you might think he was poisoning her.

He *is* poisoning her. And thereby hangs two hours of delicious detective work, as we sort our way through hypodermics, screams in the night, strange tastes in the coffee and dialogue climaxing in lines like "Take her down the back staircase." Chabrol directs like a master. And no one is better than Noiret at seedy, corpulent panache: the voice a clotted purr, the eyebrow raised in louche distaste or sudden suspicion, the potato face going ever so slightly green when exposed to too much light. — *Nigel Andrews*/Financial Times.

Director: Claude Chabrol. France. 1986.
Starring: Philippe Noiret, Bernadette Lafont.
Colour. Subtitles. 100 mins.



Masques

52 Pick-up

52 Pick-up (18)
July 17 – 22 (6.30 p.m.)

John Frankenheimer's film of Elmore Leonard's novel stars Roy Scheider as Harry Mitchell, a self-made man who is blackmailed by a trio of porno operators after he has been filmed in bed with a young model.

"Liberally supplied with characteristically laconic Elmore Leonard dialogue, much of it taken direct from the novel ('I honestly don't know what the world is coming to', complains the chief blackmailer, opening an opulently stuffed envelope to find only strips of newspaper and a scrawled admonition to 'Bag your ass'.), *52 Pick-up* is as enjoyable, up to a point, as anything Frankenheimer has done in recent years. Robert Trebor, Clarence Williams and John Glover have great fun with their characterisations of the blackmailers as, respectively, a sweaty slob faggot, a mean black mother, and a walking beanpole of suave perversity. The settings, which include not only porno cinema and sex shop but a hothouse nest for paedophilic games and an orgy where sex and drug consumers pose brightly for a prowling video camera, are vividly sleazy. The two movies-within-the-movie — 'I wish we had some popcorn or lemonade or something for you, but we're kind of a low-budget production', Glover comments in dry voice-over, adding a moment later, 'I'm still proud of my lighting in this' as he draws attention to his use of reverse angles to point the victim's terrified anticipation of her death — are beautifully styled to take in the amateur cameraman's pretensions. And the central plot device, whereby Harry Mitchell craftily digs little trenches of mutual fear and suspicion for his tormentors to fall into, is spun into a web as fascinatingly elaborate as the one which works the downfall of the gang in *The Asphalt Jungle.*" — *Tom Milne/ Monthly Film Bulletin.*

Director: John Frankenheimer. U.S.A. 1986. Starring: Roy Scheider, Ann-Margret. Colour. Ultra-stereo. 108 mins.

Children of a Lesser God

Prick Up Your Ears (18)
July 24 – 29 (See Calendar for times)

One of the most eagerly awaited British films of the year, *Prick Up Your Ears* reunites director Stephen Frears (*My Beautiful Laundrette*) and writer Alan Bennett, who have seven TV collaborations to their credit. It stars Gary Oldman (so good in *Sid and Nancy*) as Joe Orton, the controversial playwright who was brutally murdered by his jealous male lover, Kenneth Halliwell. Bennett's script is based on the biography by John Lahr, and the film traces Orton's life from inarticulate Leicester youth of the 50s to irreverent and highly-successful

London author of the 60s. *Variety* has said of the film:

"The script is witty, the direction fluid, with one of the homosexual orgy scenes in a public toilet almost balletic, and the depiction of the lovers' life in their flat suitably claustrophobic. Gary Oldman is excellent as Orton, right down to remarkable resemblance, while Alfred Molina creates both an amusing and tormented Halliwell. Vanessa Redgrave takes top honours, though, as a compassionate and benign agent. Julie Walters appears briefly as Orton's mother. . .".

Director: Stephen Frears. G.B., 1987. Starring: Gary Oldman, Alfred Molina. Colour. 110 mins.

Children of a Lesser God

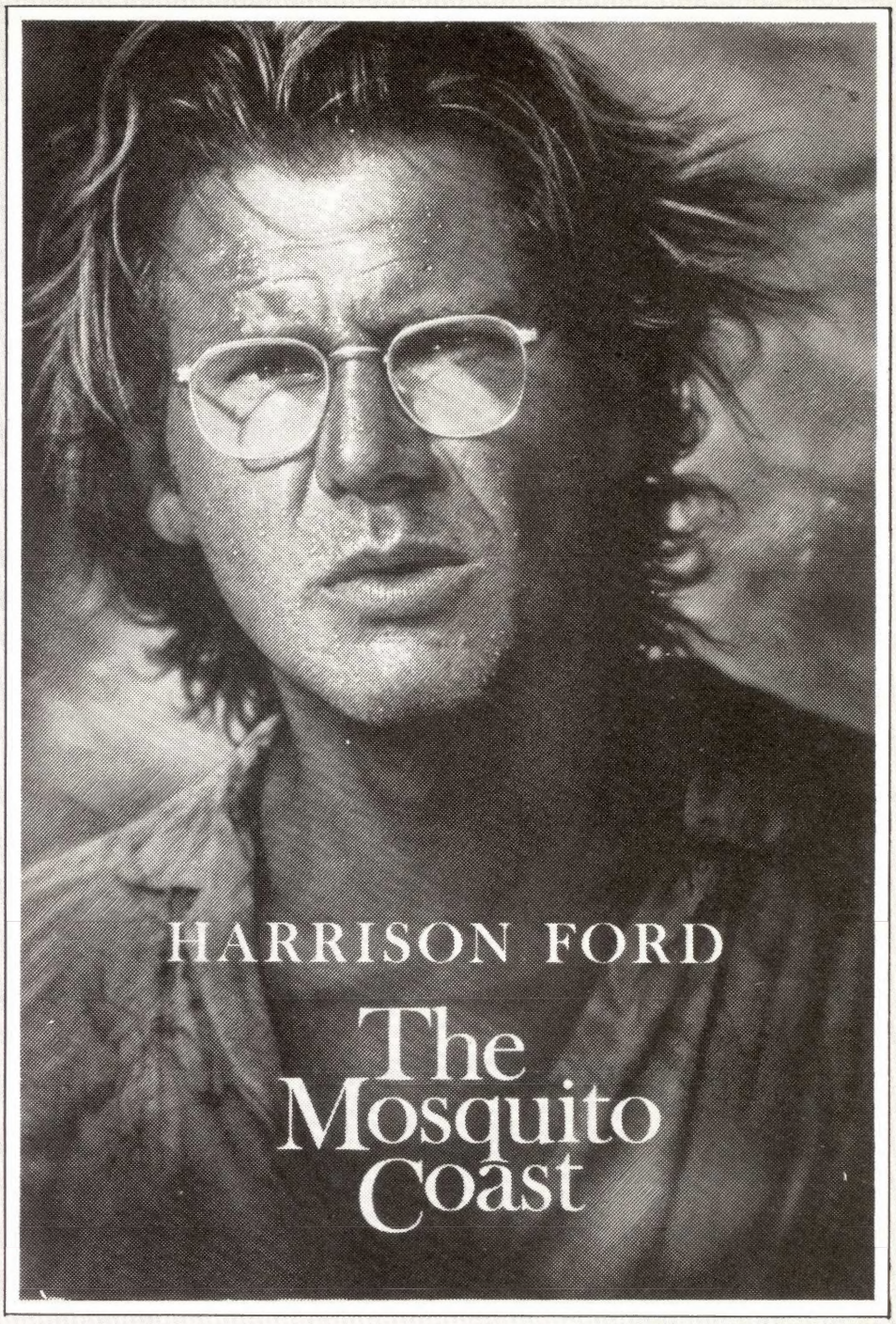
(15)

July 31 — August 5 (8.30 p.m.)

William Hurt is James, a likeable, unorthodox teacher of the hearing-imparied, who becomes attracted by Sarah (Marlee Matlin, a stunning debut) who has left the school in question with little more than a large chip on her shoulder and a knowledge that sex doesn't require too much of a conversational manner. Their relationship is both a genuinely touching love story and a clever gloss on the barriers and the extensions of language. Randa Haines' direction splendidly utilises the tranquility of the New Brunswick setting and both Hurt and Matlin give of themselves in a manner which fully reflects their currently blissful 'real-life' relationship. Recommended. — *Steve Grant*/Time Out.

Director: Randa Haines.
Starring: William Hurt, Marlee Matlin.
Colour. 119 mins.

The Mosquito Coast



The Mosquito Coast (PG)

July 31 – August 5 (See Calendar for times)

Following the success of their earlier collaboration, *Witness*, director Peter Weir and star-turned-serious-actor Harrison Ford went on to tackle Paul Theroux's lengthy and ambitious novel. Thanks in no small measure to Paul Schrader's carefully structured screenplay, the film is a far more successful adaptation than most critics have been willing to admit. For a start, Ford can hardly be faulted for his characterisation of Allie Fox, the mechanical genius and would-be prophet who drags his wife and children off to Central America. Described by his U.S. neighbour as "a know-it-all who's sometimes right", Allie rants and raves against American culture and decides to form his own alternative society. In many respects an unsympathetic character whose obsession almost leads to his family's destruction, Allie's energy and drive are nevertheless well captured in Ford's carefully modulated performance. Schrader and Weir are also in sympathy with their material, with the former providing another account of a dangerous obsessive and pointing to the lack of spiritual values in contemporary American society. As one would expect, Weir is in his element when exploring the 'other world' of Allie's new jungle society, although he is careful not to over-indulge his penchant for the mystical.

Director: Peter Weir, U.S.A., 1986. Starring: Harrison Ford, Helen Mirren. Colour. Dolby stereo. 119 mins.

Working Girls (18)

August 7 – 12 (See Calendar for times)

Working Girls is about a day in the life of a photographer, Molly, who happens to make money by working as a prostitute in a small brothel. The film presents an image distinct from what's usually seen in movies, where prostitutes are either strung out junkies, managed by pimps, or high class call-girls with Daddy problems. Molly is an ordinary woman, a college graduate, and *Working Girls* is about prostitution as work, not as a moral or psychological problem. The film attempts to be an honest and humorous look at the inner workings of a brothel, at the relationships between the women themselves, their customers and the business woman who owns and runs the place. Particularly between Molly and her clients, regular or otherwise. It seemed important to present the sex scenes as frankly as possible in all their silliness, mundanity and horror, in order to show that in the rituals of the sessions, which are not unlike those of dating, it is the women who are in control. — *Lizzie Borden.*

Director: Lizzie Borden. U.S.A. 1986. Starring: Louise Smith, Amanda Goodwin. Colour. 90 mins.

Working Girls

THE CINEMA SHOP

THE FILM BUFF'S PARADISE

SPECIALISTS IN

ORIGINAL FILM POSTERS

FILM STAR PORTRAITS

BOOKS AND MAGAZINES AND ALL CINEMA MEMORABILIA

OUR VAST STOCKS COVER THE SILENTS THROUGH TO THE 80's, FROM BRITAIN, THE U.S.A AND EUROPE!

45 SUMMER ROW
BIRMINGHAM
B 3 1 J J

In the town centre, close to the Art Gallery, Town Hall and Central Library

MON-SAT.
10.30am-6pm
021-236 9879

WATCH THIS THEATRE SPACE!

IN THE STUDIO THEATRE

MADE IN WEST MIDLANDS

Bringing local theatre companies to the Rep — a showcase of talent

Sept 28 - Oct 19

OUT ON TOUR in local venues

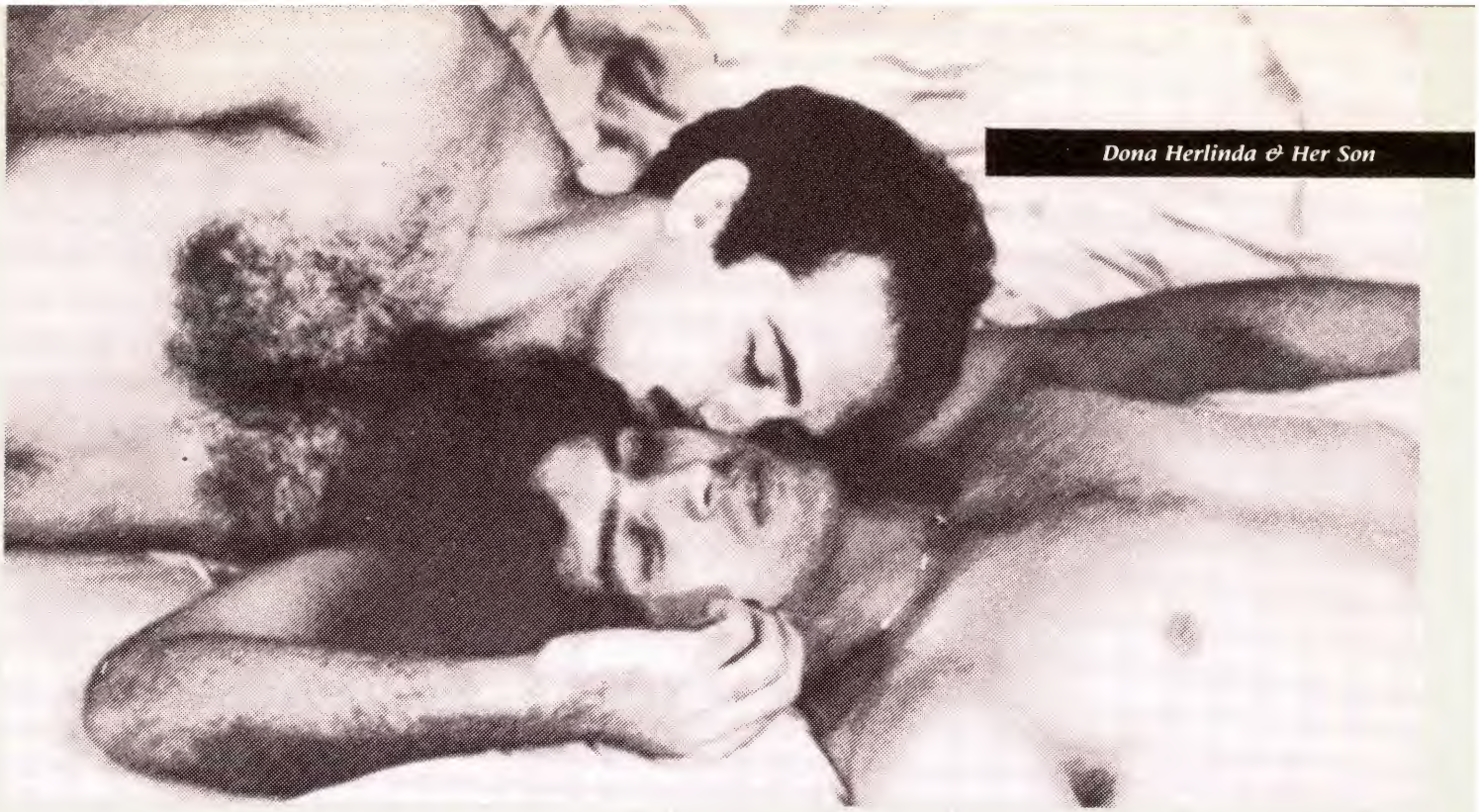
ONE BIG BLOW

Six cheerful miners in 90 mins of high octane laughs

Late September for six weeks...

The Birmingham REPERTORY THEATRE

Ask for full details on 021-236 4455



Dona Herlinda & Her Son

Doña Herlinda and Her Son (15)

August 7-12 (5.15 & 9.00 p.m.)

The Mexican director Jamie Humberto Hermosillo scored a hit at the last Miami Film Festival with this outrageous comedy of manners, which is being released in Britain following a retrospective of his work at the National Film Theatre.

"*Herlinda* was produced by Manuel Barbachano, the legendary producer of two Mexican classics: Luis Buñuel's *Nazarin* and Benito Alazarki's *Raices*. As the first totally out-of-the-closet movie from south of the border, *Herlinda* also marks a date.

Its leading man, Marco Antonio, plays a young surgeon, Rodolfo, who is having a passionate affair with Ramon, a music student. The two cannot ball in peace in the bohemian boarding house where Ramon lives, so Herlinda (Guadalupe del Toro), Rodolfo's widowed mother, who is fond of Ramon, invites him to move into their comfortable house. While seemingly aware of nothing, the poker-faced little lady sets about domesticating her son's homosexuality and keeping the boys sheltered from scandal. She arranges a marriage for Rodolfo with a woman of their class. When a child is born, Ramon becomes its godfather. Herlinda blithely adds a wing to her house to ensure living space for all five of them. She is an ace manipulator, but in the context of a repressive society her string-pulling seems a sane, humane, and efficient means of spreading happiness. The result is a jolly *ménage à cinq* in which everyone gets a piece of the best of possible worlds.

"There are no bad eggs here; everyone has his reasons, every character is a charmer. Rodolfo's wife, who at first seems a threat to the wounded and lovesick Ramon, turns out to be a sympathetic feminist who works for Amnesty International and has married to escape her authoritarian family. Wife and lover become allies. In this beguiling and impeccably acted movie, stereotypes are subverted and hypocrisy becomes a moral choice." — *Elliott Stein*/Film Comment.

Director: Jaime Humberto Hermosillo. Mexico, 1986. Starring: Marco Antonio Trevino, Gustavo Meza. Colour. Subtitles. 90 mins.

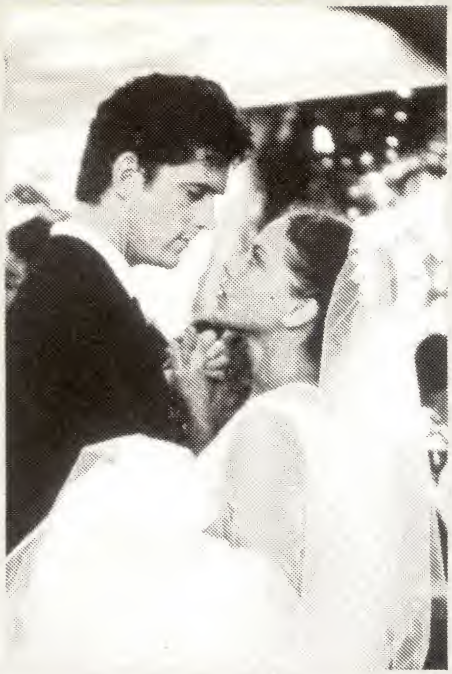
Chronicle of a Death Foretold

Chronicle of a Death Foretold (15)

August 13 – 19 (See Calendar for times)

Francesco Rosi's adaptation of Gabriel García Márquez's acclaimed novel is one of the most eagerly-awaited films of the year. Based on real events of the early 1950s, when a friend of Márquez was brutally murdered for allegedly violating another man's bride, the story is an inquest with 40 characters. *Variety* has said of Rosi's film:

"Essentially faithful to the book, film opens in the present day, when Cristo Bedoya (Gian Maria Volontè) returns to the town he grew up in and relives the tragic death of his best friend, Santiago Nasar. Anthony Delon plays Santiago as a sensual young rake, only child of the partrician Lucia Bosè. His carefree life is terminated abruptly one sunny day by twin brothers forced by society's antiquated code of honour to revenge the loss of their sister's virginity,



Chronicle of a Death Foretold

presumably (but not unquestionably) at Santiago's hands.

"Skipping back and forth in time, Rosi, and editor Ruggero Mastroianni cinematically underline the inevitability of the tragedy, while rather contradictorily pointing an accuring finger at those who did nothing to avoid it. The guilty are not so much the reluctant pair of killers as the townsfolk, who seem to enjoy the atmosphere of scandal. They stand around and watch events leading up to the murder like spectators at a sports match they hope won't be cancelled. . ."

Director: Francesco Rosi. Italy-France. 1987. Starring: Rupert Everett, Ornella Muti. Colour. Super-Techniscope. Subtitles. Dolby stereo. 109 mins.

The Big Easy

10th Anniversary Celebrations

The cinema will have operated for ten years on the Aston University site in August. To celebrate the occasion we are arranging a special programme of events from August 20-27. Film previews, guest appearances and a short retrospective programme will be among the highlights. New films already confirmed inlcude Peter Greenaway's stunning *The Belly of an Architect*, Jim McBride's *The Big Easy* and Leos Carax's *Bad Blood*. We hope to show a total of about twenty titles during the eight-day period. A special anniversary programme booklet containing a full schedule of events will be available in early August. Come and join the celebrations!

— *Peter Walsh.*

Blue Velvet

Blue Velvet (18)

August 28 – 31 (3.00, 6.15 & 8.30 p.m.)

What *Eraserhead* was to the avant-garde independent film, *Blue Velvet* is to the murder thriller; or the smalltown romance; or the rites of passage youth pic; or the fairy tale. Once again, writer-director David Lynch delves deep into his subconscious and comes up with a shocking *noir* mystery that effortlessly mixes genres to produce something truly original. Jeffrey (Kyle MacLachlan) is the contemporary knight in slightly tarnished armour, a shy and adolescent inhabitant of Lumberton, USA. After discovering a severed ear in an overgrown backlot, he decides to search out its owner; the investigation leads him into a hellish nether-world, where he observes and comes to participate in a terrifying sado-masochistic relationship between damsel-in-distress Dorothy (Isabella Rossellini) and mad mobster Frank Booth (Dennis Hopper at his most demonically deranged). Grafting on to this basis story his own idiosyncratic preoccupations — perverse and surreal sexual symbolism, innocence and experience, the fears induced by living in an industrial world — Lynch creates a visually stunning, convincingly coherent portrait of a nightmarish substratum to conventional, respectable society. The seamless blending of beauty and horror is remarkable — although many will be profoundly disturbed by Lynch's vision of male-female relationships, centred as it is on Dorothy's psychopathic hunger for violence — the terror *very* real, and the sheer wealth of imagination virtually unequalled in recent cinema. Whether you can take the film depends on your ability to remain cool and critical while watching scenes of almost unbearably oppressive violence; there is, however, nothing else like it. Lynch has turned his sordid fantasies into cinematic gold. — *Geoff Andrew*/Time Out.

Director: David Lynch. U.S.A., 1986. Starring: Kyle MacLachlan, Isabella Rossellini. Colour. Scope. Dolby stereo. 120 mins.

Blue Velvet

THE THIRD BIRMINGHAM FILM AND TELEVISION FESTIVAL

Phil Redmond (left) creator of *Brookside*, receiving the Samuelson Award '86 from Sidney Samuelson.

16-31 OCTOBER 1987

"The City Experience"

Letter to Brezhnev, My Beautiful Laundrette, Salvador, Down by Law, True Stories, Men, Handsworth Songs, Rosa Luxemburg, Betty Blue ... these films have all been premièred for Birmingham audiences by "The City Experience". '87 again promises a rich programme of new Releases, Premières, Special Events, Celebrity Visits, Conferences and Festival Awards, taking place at venues in and around the city centre.

Introducing in '87 2 New Festival Awards: the First House First Time Award and the Samuelson Television Award (to complement the Samuelson Film Award and the City of Birmingham Award).

For details write to: Film and Television Festival Office, Midlands Arts Centre, Cannon Hill Park, Birmingham, B12 9QH. ('phone 021-440 2543/3838).

Sponsored by the City of Birmingham.

Matin

Please see the calendar on back page for performance times.

Altered States *(18)*
July 1, 3-5

See under Ken Russell season for notes.

Crimes of Passion *(18)*
July 8, 10-12

See under Ken Russell season for notes.

Ferris Bueller's Day Off
(15)
July 15-19

Writer-director John Hughes makes the most skilful and intelligent of Hollywood's current 'teen' movies, and *Ferris Bueller* is unquestionably his finest achievement to date. Ferris is a smart and pleasant Chicago teenager who uses considerable ingenuity to fool parents and teachers so that he and his friends can enjoy a day off school. Hughes not only cares about his characters but clearly understands their problems as well as their desires. Here he manages to mount a wishfulfilment fantasy that shifts almost imperceptibly into a poignant study of friendship. Witty, inventive and brilliantly performed, *Ferris Bueller* is a delightful entertainment.

Director: John Hughes. U.S.A., 1986. Starring: Matthew Broderick, Jennifer Grey. Colour. Scope. Dolby stereo. 103 mins.

That Was Then . . . This Is Now

BOOKING FORM

Event	Date	Time	No. Tickets	Price	Total
Please send me copies of The Triangle cassette. **Members £2.49, Others £2.99**					

Full Membership @ £5.50/£3.50
(Membership is not obligatory)

Mailing Membership @ £2.50/£1.50

Membership No._____ **(One concession only per show per member)**

Please make cheques payable to: ASTON UNIVERSITY **Total £**_____

Access/Visa number ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
delete as applicable

If paying by cheque, do not fill in the actual amount but state an upper limit. ie: 'Not exceeding £00'.

We will mail your tickets to you at no extra cost. Tick here if you wish to collect them. ☐

Name_____

Address_____

_____

_____

Tel: Day:
Night:

Signed_____

Send to:
Box Office
Triangle Cinema
Aston University
Aston Triangle
Birmingham B4 7ET
(021) 359 3979 (021) 359 4192

nees and Late Nights

Peggy Sue Got Married

Peggy Sue Got Married (15)

July 24-26

Separated from her husband, Peggy Sue glumly attends her twenty-fifth class reunion only to find herself overcome with emotion and being somehow transported back to 1960. Having reoccupied her girlhood yet retaining her mature persona, she enjoys a unique double perspective and begins to see her life in a new light. Or does she? The film has much fun with the implications of time travel à la *Back to the Future*, but director Francis Coppola sees his heroine as being trapped in her role as wife and mother. *Peggy Sue Got Married* is not more escapist nostalgia, but a reworking of Coppola's earlier *The Rain People*, in which an emotionally disturbed wife deserts her family in a doomed effort to sort out her own life.

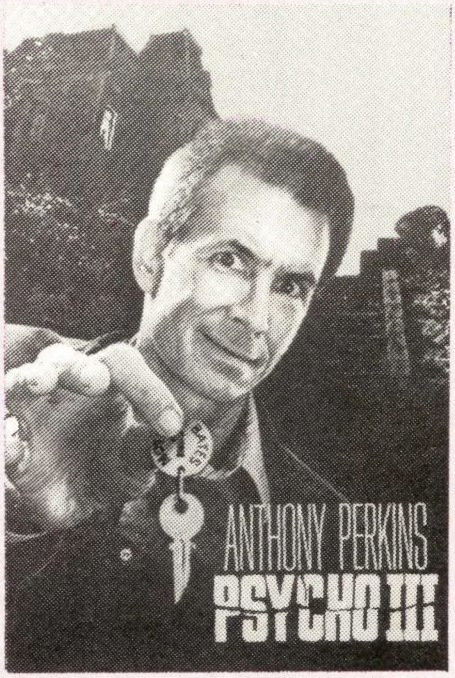
Director: Francis Coppola. U.S.A., 1986. Starring: Kathleen Turner, Nicholas Cage. Colour. 103 mins.

That Was Then . . . This Is Now (15)

July 30-August 2

The last of S. E. Hinton's novels about teenage rites of passage to be adapted for the screen, *That Was Then, This Is Now* has been updated by scriptwriter Emilio Estevez and given a contemporary setting. Estevez also stars as one of the two teenagers whose friendship is threatened when one decides he wishes to grow up, abandoning the fighting, the gang vendettas, the joyriding, the hustling which the other still enjoys.

Director: Christopher Cain. U.S.A., 1985. Starring: Emilio Estevez, Craig Sheffer. Colour. Dolby stereo. 101 mins.



Psycho III

Psycho III (18)

August 6-9

Anthony Perkins himself assumed directorial control on this latest edition in the continuing saga of poor Norman Bates and his troublesome 'mother'. Opening with a jokey reference to Hitchcock's *Vertigo*, in which a novice's suicide attempt ends in the death of a nun, the film soon settles down to provide some modern variations on the dangers of stopping at the infamous Bates motel. Happily, an inventive script and Perkins' performance help to keep the formula alive even when the body count is threatening to assume *Friday the 13th* proportions.

Director: Anthony Perkins. U.S.A., 1986. Starring: Anthony Perkins, Diana Scarwid. Colour. Dolby stereo. 93 mins.

Legend

Legend (PG)

August 28, 29

Ridley Scott's *Legend* has a script that might have been created by rubbing two elves together: on the printed page it would surely seem the flimsiest piece of mythic whimsy. A forest-dwelling boy hero and a virginal Princess declare war on a Lord of Darkness who has plunged the land into a sort of nuclear winter. The Lord's reason? The Princess, in a careless moment, has snapped the horn off one of the last two unicorns in the world. But *Legend* is so fresh and inventive visually that its script becomes secondary. Almost entirely studio-shot, Scott's film creates settings, imagery and creatures (human and half-human) that leap over mythic cliché into high invention.

Director: Ridley Scott. U.S.A., 1985. Starring: Tom Cruise, Tim Curry. Colour. Panavision. Dolby stereo. 94 mins.

A Nightmare on Elm Street Part 2: Freddy's Revenge (18)

August 13-16

This time Freddy possesses the body of a lad who moves into *that* house on Elm St five years on from the earlier killings. The plot-line has more holes than a tea bag and is essentially no more than an excuse for a series of well, er, executed special effects. Nevertheless, the film hangs reasonably well together, not least because of good performances from all concerned. — *Don Perretta*/Time Out.

Director: Jack Sholder. U.S.A., 1985. Starring: Mark Patton, Kim Myers. Colour. 85 mins.

All tickets £1.10 for matinees Mon-Fri

TRIANGLE CINEMA CALENDAR

JULY

1 Wednesday
ALTERED STATES (18) 3.00 p.m.
GOTHIC (18) 5.15, 7.00 & 9.00 p.m.
2 Thursday
GOTHIC (18) 3.00 p.m.
WOMEN IN LOVE (18) 6.00 & 8.15 p.m.
3 Friday
ALTERED STATES (18) 3.00 & 11.15 p.m.
GOTHIC (18) 5.15, 7.00 & 9.00 p.m.
4 Saturday
ALTERED STATES (18) 3.00 & 11.15 p.m.
GOTHIC (18) 5.15, 7.00 & 9.00 p.m.
5 Sunday
ALTERED STATES (18) 3.00 p.m.
GOTHIC (18) 5.15, 7.00 & 9.00 p.m.
6 Monday
GOTHIC (18) 3.00, 5.15, 7.00 & 9.00 p.m.
7 Tuesday
GOTHIC (18) 3.00, 5.15, 7.00 & 9.00 p.m.
8 Wednesday
CRIMES OF PASSION (18) 3.00 p.m.
GOTHIC (18) 5.15, 7.00 & 9.00 p.m.
9 Thursday
GOTHIC (18) 3.00 p.m.
THE MUSIC LOVERS (18) 6.00 & 8.15 p.m.
10 Friday
GOTHIC (18) 3.00 & 7.00 p.m.
DESERT BLOOM (PG) 5.00 & 8.30 p.m.
CRIMES OF PASSION (18) 11.15 p.m.
11 Saturday
CRIMES OF PASSION (18) 3.00 & 11.15 p.m.
DESERT BLOOM (PG) 5.00 & 8.30 p.m.
GOTHIC (18) 7.00 p.m.
12 Sunday
CRIMES OF PASSION (18) 3.00 p.m.
DESERT BLOOM (PG) 5.00 & 8.30 p.m.
GOTHIC (18) 7.00 p.m.
13 Monday
GOTHIC (18) 3.00 & 7.00 p.m.
DESERT BLOOM (PG) 5.00 & 8.30 p.m.
14 Tuesday
GOTHIC (18) 3.00 & 7.00 p.m.
DESERT BLOOM (PG) 5.00 & 8.30 p.m.
15 Wednesday
FERRIS BUELLER'S DAY OFF (15) 3.00 p.m.
DESERT BLOOM (PG) 5.00 & 8.30 p.m.
GOTHIC (18) 7.00 p.m.
16 Thursday
FERRIS BUELLER'S DAY OFF (15) 3.00 p.m.
THE DEVILS (18) 6.15 & 8.30 p.m.
17 Friday
FERRIS BUELLER'S DAY OFF (15) 3.00 & 11.15 p.m.
52 PICK-UP (18) 6.15 p.m.
MASQUES (15) 8.30 p.m.
18 Saturday
FERRIS BUELLER'S DAY OFF (15) 3.00 & 11.15 p.m.
52 PICK-UP (18) 6.15 p.m.
MASQUES (15) 8.30 p.m.
19 Sunday
FERRIS BUELLER'S DAY OFF (15) 3.00 p.m.
52 PICK-UP (18) 6.15 p.m.
MASQUES (15) 8.30 p.m.
20 Monday
MASQUES (15) 3.00 & 8.30 p.m.
52 PICK-UP (18) 6.15 p.m.
21 Tuesday
MASQUES (15) 3.00 & 8.30 p.m.
52 PICK-UP (18) 6.15 p.m.
22 Wednesday
MASQUES (15) 3.00 & 8.30 p.m.
52 PICK-UP (18) 6.15 p.m.
23 Thursday
PEGGY SUE GOT MARRIED (15) 3.00 p.m.
THE BOY FRIEND (U) 6.15 & 8.30 p.m.
24 Friday
PEGGY SUE GOT MARRIED (15) 3.00 & 11.15 p.m.
PRICK UP YOUR EARS (18) 6.15 & 8.30 p.m.
25 Saturday
PEGGY SUE GOT MARRIED (15) 3.00 & 11.15 p.m.
PRICK UP YOUR EARS (18) 6.15 & 8.30 p.m.
26 Sunday
PEGGY SUE GOT MARRIED (15) 3.00 p.m.
PRICK UP YOUR EARS (18) 6.15 & 8.30 p.m.
27 Monday
PRICK UP YOUR EARS (18) 3.00, 6.15 & 8.30 p.m.
28 Tuesday
PRICK UP YOUR EARS (18) 3.00, 6.15 & 8.30 p.m.
29 Wednesday
PRICK UP YOUR EARS (18) 3.00, 6.15 & 8.30 p.m.
30 Thursday
THAT WAS THEN . . . THIS IS NOW (15) 3.00 p.m.
SAVAGE MESSIAH (18) 6.15 & 8.30 p.m.
31 Friday
THE MOSQUITO COAST (PG) 3.00 & 6.15 p.m.
CHILDREN OF A LESSER GOD (15) 8.30 p.m.
THAT WAS THEN . . . THIS IS NOW (15) 11.15 p.m.

Mahler

AUGUST

1 Saturday
THE MOSQUITO COAST (PG) 3.00 & 6.15 p.m.
CHILDREN OF A LESSER GOD (15) 8.30 p.m.
THAT WAS THEN . . . THIS IS NOW (15) 11.15 p.m.
2 Sunday
THAT WAS THEN . . . THIS IS NOW (15) 3.00 p.m.
THE MOSQUITO COAST (PG) 6.15 p.m.
CHILDREN OF A LESSER GOD (15) 8.30 p.m.
3 Monday
THE MOSQUITO COAST (PG) 3.00 & 6.15 p.m.
CHILDREN OF A LESSER GOD (15) 8.30 p.m.
4 Tuesday
THE MOSQUITO COAST (PG) 3.00 & 6.15 p.m.
CHILDREN OF A LESSER GOD (15) 8.30 p.m.
5 Wednesday
THE MOSQUITO COAST (PG) 3.00 & 6.15 p.m.
CHILDREN OF A LESSER GOD (15) 8.30 p.m.
6 Thursday
PSYCHO III (18) 3.00 p.m.
MAHLER (15) 6.15 p.m.
LISZTOMANIA (18) 8.30 p.m.
7 Friday
WORKING GIRLS (18) 3.00 & 7.00 p.m.
DOÑA HERLINDA AND HER SON (15) 5.15 & 9.00 p.m.
PSYCHO III (18) 11.15 p.m.
8 Saturday
WORKING GIRLS (18) 3.00 & 7.00 p.m.
DOÑA HERLINDA AND HER SON (15) 5.15 & 9.00 p.m.
PSYCHO III (18) 11.15 p.m.
9 Sunday
PSYCHO III (18) 3.00 p.m.
DOÑA HERLINDA AND HER SON (15) 5.15 & 9.00 p.m.
WORKING GIRLS (18) 7.00 p.m.
10 Monday
WORKING GIRLS (18) 3.00 & 7.00 p.m.
DOÑA HERLINDA AND HER SON (15) 5.15 & 9.00 p.m.
11 Tuesday
WORKING GIRLS (18) 3.00 & 7.00 p.m.
DOÑA HERLINDA AND HER SON (15) 5.15 & 9.00 p.m.
12 Wednesday
WORKING GIRLS (18) 3.00 & 7.00 p.m.
DOÑA HERLINDA AND HER SON (15) 5.15 & 9.00 p.m.
13 Thursday
A NIGHTMARE ON ELM STREET PART 2: FREDDY'S REVENGE (18) 3.00 p.m.
CHRONICLE OF A DEATH FORETOLD (15) 6.15 & 8.30 p.m.
14 Friday
A NIGHTMARE ON ELM STREET PART 2: FREDDY'S REVENGE (18) 3.00 & 11.15 p.m.
CHRONICLE OF A DEATH FORETOLD (15) 6.15 & 8.30 p.m.
15 Saturday
CHRONICLE OF A DEATH FORETOLD (15) 3.00, 6.15 & 8.30 p.m.
A NIGHTMARE ON ELM STREET PART 2: FREDDY'S REVENGE (18) 11.15 p.m.
16 Sunday
A NIGHTMARE ON ELM STREET PART 2: FREDDY'S REVENGE (18) 3.00 p.m.
CHRONICLE OF A DEATH FORETOLD (15) 6.15 & 8.30 p.m.
17 Monday
CHRONICLE OF A DEATH FORETOLD (15) 3.00, 6.15 & 8.30 p.m.
18 Tuesday
CHRONICLE OF A DEATH FORETOLD (15) 3.00, 6.15 & 8.30 p.m.
19 Wednesday
CHRONICLE OF A DEATH FORETOLD (15) 3.00, 6.15 & 8.30 p.m.

20 Thursday-27 Thursday: SPECIAL 10th ANNIVERSARY PROGRAMME*

28 Friday
BLUE VELVET (18) 3.00, 6.15 & 8.30 p.m.
LEGEND (PG) 11.15 p.m.
29 Saturday
BLUE VELVET (18) 3.00, 6.15 & 8.30 p.m.
LEGEND (PG) 11.15 p.m.
30 Sunday
BLUE VELVET (18) 3.00, 6.15 & 8.30 p.m.
31 Monday
BLUE VELVET (18) 3.00, 6.15 & 8.30 p.m.

***A separate booklet will be produced for the 10th anniversary programme.**

Advance booking for all screenings

BOX OFFICE

021-359 3979

Access/Visa Welcome in advance